

**JOURNAL  
OF SYNAGOGUE MUSIC**

**AUGUST 1978 / Ab 5738**

**VOLUME VIII**

**NUMBER 3**

---

**C O N T E N T S**

**AN INTRODUCTION TO GREENBERG'S  
"T'FILOT TODROS"**

*Sholom Kalib 3*

**INDEX: JOURNAL OF SYNAGOGUE MUSIC  
(By Title and Author)**

18

**D E P A R T M E N T S**

**FROM OUR READERS**  
*Chaim Najman*

37

JOURNAL OF SYNAGOGUE MUSIC, *Volume VIII, Number 3*

*August 1978 / Ab 5738*

EDITOR : *Morton Shames*

MANAGING EDITOR : *Samuel Rosenbaum*

EDITORIAL BOARD: *Jacob Barkin Gerald H. Hanig, Morton Kula, Abraham Lubin, Benjamin Z. Maissner, Saul Meisels, Morton S. Shanok, Abraham Shapiro, Moses J. Silverman, Pinchas Spiro, Max Wohlberg.*

BUSINESS MANAGER : *Yehudah Mandel*

OFFICERS OF THE CANTORS ASSEMBLY: *Kurt Silbermann, President; Morton Shames, Vice President; Abraham Shapiro, Treasurer; Bruce Wetzler, Secretary; Samuel Rosenbaum, Executive Vice President.*

JOURNAL OF SYNAGOGUE MUSIC is a quarterly publication. The subscription fee is \$12.50 per year. All articles, communications and subscriptions should be addressed to *Journal of Synagogue Music, Cantors Assembly, 150 Fifth Avenue, New York 10011.*

**Copyright © 1978, Cantors Assembly**

## AN INTRODUCTION TO GREENBERG'S "T'FILOT TODROS"

SHOLOM KALIB

*(This month, the 350 page "T'filot Todros," the complete service for the high holidays for Hazzan/Hazzan-Choir by the late distinguished hazzan and teacher, Todros Greenberg, will be published by the Cantors Assembly. The volume was painstakingly and skillfully collected and arranged by Dr. Sholom Kalib and meticulously copied for publication by Hazzan David Brandhandler. Dr. Kalib has provided us with an unusually detailed report, not only on the monumental work, but on the special genius, style and character of Todros Greenberg.-SR)*

*The* publication of "T'filot Todros" represents a great culminating point in the documentation and perpetuation of the large, rich, and original treasure of synagogue music which emanated from the creative spirit of Hazzan Todros Greenberg (1893-1976), **zichrono livracha**.

Previous publications of Hazzan Greenberg's music include:

1. Two Yiddish folk songs (Metro Music Co.)
2. **Heichal Han'gina V'hat'fila, Volume I** (Chicago, 1961). A collection consisting of 32 compositions for hazzan and piano; hazzan, choir, and piano; and choir and piano. The compositions are for concert and general occasions, including Hanukkah and Purim; wedding and memorial texts; selected recitatives; and Yiddish folk songs.
3. **T'filot Uz'mirot L'shabbat** (Chicago, 1962). A booklet of congregational melodies for Shabbat.
4. **Neginot Todros** (Chicago Region, Cantors Assembly, 1970). A collection of 19 compositions from the Friday Evening liturgy for hazzan and choir, and choir alone.

With the publication of the present work -The High Holiday Services for hazzan, hazzan and choir, and choir alone, there remains, in addition to a number of Yiddish folk songs, one more major unpublished category of Hazzan Greenberg's synagogue music,

**Sholom Kalib holds Bachelors and Masters degrees from DePaul University and a Ph.D. in Music from Northwestern University which he earned in 1973. He is now Professor of Music at Eastern Michigan University and serves as Hazzan of Beth Israel Congregation in Flint, Michigan.**

one of inestimable beauty and value: the Shabbat and Shalosh R'galim, which hopefully, will one day see publication.

The composition, compilation and collation of the present work overlapped that of the above-mentioned volumes and spanned the period from 1942 until a mere few weeks preceding Hazzan Greenberg's passing.

Hazzan Greenberg's compositional achievements differed from those of many composers in that he was first and foremost a hazzan, but one who possessed a seemingly inexhaustable source of *goldene gedanken*, as his peers used to speak of him. For years, public acknowledgement of his authorship of a just-performed work as its composer would actually embarrass him. Upon sitting back down, he would typically quip, "*zei hob'n mir shoin gemacht far a 'composer' !*" His was not an urge to write, as such, but rather an ever-present urge to give expression to his innermost feelings of tender emotion through our sacred t'filot or through the vehicle of original, romantic-style poetry and music in his "*mame losh'n*", Yiddish. A true appreciation of the beautiful, unpretentious and intimate music of Hazzan Greenberg can be gained only from an understanding of the background and personality traits of this most remarkable man, who combined truly noteworthy musical, noetic and intellectual gifts with genuine humility, humaneness and altruism that are rarely to be found among men.

I am still impressed and moved as these reflections pass through my mind at this writing upon the awe-striking anxiety I experienced at thirteen years of age in anticipation of meeting this unusual man and upon that first meeting itself. It was through a mutual friend, the late Hazzan Abraham Kipper (1900-1951), *zichrono livracha*, who himself possessed rare idealism and an intense love for true quality and high standards in Jewish music, that I first came to hear the name of Todros Greenberg. During the first high holidays after my family had moved to Chicago in 1942, I sang as an alto *meshorer* for Hazzan Kipper, which occasioned my notating a number of solos he had merely recalled orally. In successive conversations with Hazzan Kippur, I gradually learned of a Hazzan Greenberg, practically blind for many years, who was an original and brilliant improviser of hazzanut, creator of very many beautiful melodies, and who was an extremely shrewd man possessing an uncanny memory.

I recall being deeply impressed by whatever Hazzan Kipper sang to me of Hazzan Greenberg's. Upon asking whether that music

had been written down, Hazzan Kipper replied, “No, but it would be wonderful if someone could write it down.” He went on, “But I had a thought that maybe you could. If you would be willing, after *yom tov*, I’ll arrange an appointment, and introduce you to him.”

On the evening of the promised meeting, as we were approaching the apartment building where Hazzan Greenberg lived, Hazzan Kipper cautioned me to avoid any embarrassing reactions that might be prompted because of Hazzan Greenberg’s blindness, reminding me that he was very astute and perceptive. Once in the apartment, having been introduced and seated, and after a few probing questions from Hazzan Greenberg regarding my Jewish and musical background, he asked whether I was ready to try to begin to notate. We walked over to his piano, and as I stood with my pad over its wing, he sat down, lit a cigarette, sounded a few minor triads and began to chant “sotto voce.” Word by word, phrase by phrase, I began to take down his “*Hin’ni Muchon Um’zumon and Brocho*” from “S’firoh” in between his continuous cigarette puffs.

It was on this occasion that I learned from him that cantors usually begin their pieces in F minor, hence I should begin in four flats! It was also on this occasion that I learned from him of the great anticipation experienced by congregants on the second eve of Pesach prior to hearing the hazzan and choir in their rendition of the first “S’firoh” He spoke then (1942!) of this having taken place “*amolike yor’ n*!” Thus from his description I learned of the one-time existence of such a beautiful religious-aesthetic experience, its mood, its “*taam*” -*but* it had unfortunately already become one more great relic of the past, one which I was never to witness personally.

At the end of each phrase, he asked me to read back what I had written. It was after the solicitous reproduction of a phrase containing some highly complex hazzanic embellishment, that he choked on some cigarette smoke, evoking an outburst of uncontrollable laughter of satisfaction from Hazzan Kipper. This occasion, having proven fruitful for all concerned — Hazzan Greenberg’s music could now be notated, and I could now have access to Hazzan Greenberg’s music-proved to be the beginning of an association that cannot be discussed here, but one out of which the material in the present volume occasioned innumerable, priceless memories and experiences for me personally, and which now brings to hazzanim the world over a complete high holiday service which is unique in its domain,

In his Preface to *Heichal Han'gina V'hat'fila, Volume I*, Nathaniel Kravitz included the biographical highlights of Hazzan Greenberg's life and career, thereby precluding the necessity of their repetition here.

Born in Vivsoniek, a village near Berdichev in the Russian Ukraine (in the gubernye of Kiev near the Volin gubernye-line), Greenberg frequently referred to his nusach as the "**Voliner nusach**" -**which** he called "**der emeser nusach**". The primary hazzanic influence on Hazzan Greenberg's early years of childhood came from his maternal uncle, Hazzan Chayim Shmuel Bogomolny. Young Todros sang under him, serving as alto soloist in continuous tours throughout the Austro-Hungarian empire from 1903 to 1909, at which time his voice changed. In 1912, at age 19, he rediscovered his voice, now a beautiful lyric tenor with a seemingly "open-ended" upper range. He once expressed, "**ch'hob gornisht gedarft kein kammerton**". It was at this time that he chose to go to Chenshtokhova, Poland, in order to study with the renowned hazzan, musician and composer, Abraham Baer Bimbaum at his cantorial institute, the only one of its kind at the time in Russian Poland. There he remained a year before emigrating to the United States.

The combined influences just described resulted in a beautiful blend of intense Eastern European devotional expression, filled with "**m'sikus**" richly embellished with coloraturas, trills, half-trills, etc., on the one hand, but balanced by an elegant and dignified, classic-oriented approach to melodic content and vocal delivery, on the other. The result frequently produced a musical essence highly suggestive of Rozumni (as represented in "Shirei Rozumni", edited by Samuel Alman). A few examples from the present volume could be the **Uvashofor Godol** for hazzan, **Halleluyo** for hazzan, and **Ato Nosein Yod**. The latter in particular is so rich in smooth, subtle changes of mood and mode, is so Yiddish and drenched in nusach, Greenberg's music range from the passion of **R'tzei Asirosom** from "**sh'ei no**" on, to the cantabile style of the first hazzanic solo in **Emes hi ato hu dayan**; from the majesty of **Yotzeir Ato** (in the **B'motzoei's**) from "**konanto mei-oz**" on, to the mystical beginnings of **Hin'ni #1** and **B'rosh Hashono #1**; from the dramatic element in **Sh'ma Koleinu** at the word "**chus**" or **L'dovid Mizmor** for hazzan at "**Adonoi gibor milchomo**" to the march-like beginning in the choral **Eil Dar** in **Melech Elyon #1** or to the merry, tuneful "**Laadei ad**" in the same prayer; from the Russian-influenced "**V'yeiroe**" in the choral Yaale to the Ukrainian hassidic sounds in the choral **Lishmoa's** (in the **B'motzoei's**) or the **Kadish Sholeim**, etc.

Though his vocal production was throaty, his natural quality was indeed beautiful, virile, and amazingly youthful and fresh sounding into his 70's. His hazzanut was basically improvised, though he had pre-set goals which he realized in the course of improvisation. He possessed amazing natural musicianship. In addition to the fact that he had a degree of absolute pitch, he could listen to a recitative or choral number in depth, and as a rule, could grasp its essence in one hearing. He had a remarkable ability to critically analyze a rendition or the structure of a recitative or composition with insight almost instantaneously. He used to enjoy having recitatives or compositions read or played for him.

He would proudly borrow a "**cheind'l**" (ornament) from a Dovid Moshe Steinberg or a coloratura from a Dovid'l Roitman — he was always seeking to beautify and improve his style, and strongly urged his colleagues and students to do likewise. While he was extremely modest in accepting the superiority of the great names of his era (e.g., he would at times express, "**mi lonu godol k' Hershman?**"), and while he felt a kind of adulating reverence for talents and abilities he recognized in others as superior to his own, he did express with great pride his own self-esteem as belonging to the first-ranked among his local peers. And I think all who remember those peers — and there were an impressive number of highly talented and extremely effective hazzanim during his time — would concur that his self-assessment was soundly justified.

In the United States, Hazzan Greenberg was first engaged in a position in Kansas City from 1913-19, then was elected Hazzan of Congregation Anshe Sholom on Chicago's "old West Side" on Ashland and Polk Streets. After one year, however, he was offered the pulpit of the Kehilath Jacob Congregation on Chicago's "new West side", which was the up-and-coming Jewish neighborhood for the next 30 years, and which came to be referred to as a "**Yerusho-layim k'tano**". The synagogue was also known as the "**Rizhiner Shul**", and was located at the bend of Douglas and Independence Boulevards. Hazzan Greenberg always spoke of that association with great pride. The synagogue was among the large synagogues of the area and was one of the most prestigious congregations of the time. It was, according to Hazzan Greenberg, an "**emese balebatishe shul**". There, through the '20's and into the beginning of the '30's, he performed all services with a hired men-and-boys' choir — including monthly Shabbat services. It was there that Hazzan Greenberg imprinted his towering hazzanic stature on the Chicago Jewish community, which is still remembered by people until today. Several

times over the years, people who would see us walking together would stop us and tell how they could never forget his “Hin’ni” back on the West Side.

This glorious chapter in Hazzan Greenberg’s hazzanic career came to an abrupt end when one morning, upon awakening, he discovered that he could not see! He had become victim to an eye ailment which was to remain incurable for life, and which left him functionally blind. Unable to maintain his yearly position, he resigned from the Kehilath Jacob Congregation. Though he never held another yearly position, he did *daven* on selected occasions — especially, but not exclusively, on the high holidays. The mutual affection and admiration held between the Kehilath Jacob Congregation and Hazzan Greenberg was, however, renewed and revived, when, in the waning years of the Jewish community of Chicago’s West Side, the congregation could no longer afford to engage a yearly hazzan. They came back to Hazzan Greenberg, and he happily agreed to daven holidays for them once again and even an occasional Shabbat until about 1952 when the neighborhood could no longer sustain a synagogue.

Though his functional hazzanic activity was thus dramatically curtailed, his love, idealism, and devotion to hazzanim and hazzanut remained exemplary in the truest sense of the word into his middle seventies, from which time onward until the end of his life, one personal tragedy followed another. And truly the invaluable services he was destined to render to his profession seemed in no way diminished as a result of his handicap. It was not merely his exemplary attitude which led to his remarkable life outside the pulpit, but a rare combination of unique character traits and abilities.

He was a man of noble principle, a true idealist. He possessed qualities in leadership as well as other character traits that appealed to younger colleagues no less than they did to the older ones. He retained that progressive quality which resulted in mutual attraction between himself and young people within the profession until his last years. There was a certain earthiness about him which distinguished him from colleagues who maintained a formalistic air, and which contributed immeasurably to the respect and admiration his colleagues felt for him. He rejected pragmatism which restricted idealism; he viewed himself and others whom he admired for possessing this trait as being “sports” — those who would feel free to “spend a dollar” for artistic or other idealistic purposes. Conversely, he held in contempt the “*karger*”, the stingy one who lacked the vision to rise above purely mundane uses of money. Being keenly aware and

proud of his own sharp intellect, he once expressed, “You know I can’t stand a fool, especially a stubborn one; and I can’t stand a stingy one. Nu, vus ***ken shin far mir zain erger fun a karger naar?***”

He had a magnificent capacity for humor. His spontaneous clarity of logic flowed with elegance in Yiddish, whether spoken privately or in a public speaking situation. His classic taste and his gift for analytic insight and observation were manifested repeatedly in the tender, heart-warming words and music of his Yiddish songs. These and other qualities furthered the underlying goal which seemed to be the central motivating force throughout his life, and which he pursued with almost juvenile zealotry — the betterment of the status of the hazzan, collectively and individually; musically, spiritually, and materially.

In an age when it was common for hazzanim to withhold the sharing of repertoire, or at least to charge excessively for selling a colleague or student the right to copy a piece, his progressive attitude called forth scorn, chide, and ridicule at the narrow-minded practice. During the ‘40’s, when visions of schools of hazzanut arose in the wake of the destruction of European Jewry in World War II, which had been the basic source for emerging new hazzanic talents, one could, not infrequently, hear comments from colleagues who predicted an “umglik” from such schools, and who expected that the bargaining power of hazzanim with their congregations would be made nil through an overabundance of these “half-baked” hazzanim. Yet, Hazzan Greenberg, perceiving that the long-range necessity far outweighed any such momentary threats, succeeded in forming a committee in 1945 which pressed on with the project of a Seminary for hazzanim and which led, in 1951, to the establishment of the Jewish Music Institute at the College of Jewish Studies in Chicago. But in this achievement, Hazzan Greenberg already had the invaluable support and assistance of a new force in the leadership of the Chicago cantorate, a man who was destined to evolve as the successor to Hazzan Greenberg in that capacity, Hazzan Moses J. Silverman.

As a member of the faculty of the Cantors Institute (together with Hazzanim Moses J. Silverman, myself, and later, David Brandhandler, the Institute’s first graduate), Hazzan Greenberg contributed to the creation of a suitable repertoire-curriculum for beginning students. But even outside the confines of the Institute, he coached and taught innumerable students, gratis. He wrote and taped countless “***shtiklach***” here and there for colleagues as well

as students, always gratis. When once questioned about it, he commented, “*Mit vos zol er mir batzolen? Mit zaine tzerisene hoizen?*” His service to his colleagues and students, however, was not confined to the musical aspect. He was always eagerly ready and willing to listen to a student or colleague — to lend advice on professional or public relations problems. He was known to have personally given as well as lent money to colleagues in times of need. One could easily perceive the spark of his full, intensely alert interest, extraordinary intellect, total involvement in sharing a problem, whether of a musical or non-musical nature, with a colleague or student. One could count on his extending himself mentally and physically far beyond the extent normally observed in fellow human beings. The interest was keen, genuine, and always present with a youthful-like freshness.

The admiration and reverence held for him by colleagues young and old was reflected in the honorary distinction through which he was referred to as the Dean of the Chicago Cantorate for some twenty years before his passing. He truly was the guiding spirit of the Chicago cantorate well into and through the early years of the Cantors Assembly.

Hazzan Greenberg’s hazzanic-musical output falls into three basic divisions:

The first division consists of the recitatives notated for himself for concert purposes (very few in number) and recitatives composed for colleagues. These are in the orthodox tradition of the “golden-age” style. Examples include *Einei Chol Eilecho # 1*, *R’tzei Asirosom #1*, or *Ki K’shimcho*. The second division began in the late ‘40’s and arose together with the need for schools of hazzanut described. It consists of works for students or hazzanim requiring a more Conservative style. It includes all the simple, parlando-style chants which permeate the service and which hazzanim of the old school improvise, but which those lacking the background needed and still need. It also includes smaller-scale, modestly embellished recitatives, tailored to the limited hazzanic and/or vocal abilities of some, and to a more streamlined taste of others. The classic strain in Hazzan Greenberg’s background made him eminently suited to create this new type of hazzanic recitative. Examples of these include: *Einei Chol Eilecho #2*, *R’tzei Asirosom #2*, *Emes Ki Ato Hu Yottrom* etc. A large number of pieces in this second division were created for the curriculum of the Cantors Institute, while innumerable others were created for individual students who came to him

in order to fill gaps in their repertoire and which, in a number of cases, led to the creation of an almost totally new repertoire.

Concurrent with this activity, which began in the late '40's, Hazzan Greenberg's old shul, the Kehilath Jacob Congregation, asked him to return for the high holidays of 1948, as was mentioned above. Whereas in the early years of his association with the congregation, Hazzan Greenberg davened with a "professional" men-and-boys choir, by 1948 there were hardly anymore to be had, and the Kehilath Jacob Congregation could no longer afford the expense of a large choir. Moreover, the practice had developed whereby men's choirs sang the old repertoire by merely transferring the soprano part to the first tenor, and the alto part to the first bass (or baritone), resulting in a "muddy", thick sound. As poor as the sound was with a triple or even double quartet, with a single quartet, the sound was even poorer. In addition, many of the compositions were too long and their hazzanic-stylistic contents required a type of performer and listener that were slowly but steadily disappearing. Hazzan Greenberg decided to follow a totally different route. He hired three men, a tenor, a baritone, and a bass, and dictated to me a repertoire for them, which in essence amounted to an extension and enhancement of his solo hazzanut. There were no ambitious choral numbers at all, but rather a utilization of unision nusach-based passages (as included in "Tzadik Adonoi" in *Einei Chol Eilecho* #1 or "Asher b' yodo" in *L'chu N'ran'no* # 1), and simple melodic passages such as "Lifkod al tz'vo moram" in *Emes Ki Ato Hu Dayon* or "Han'shomo Loch" in *L'chu N'ran'no*.) He made extensive use of hazzanic-style solos for choir members with choral assistance, responses, etc. Examples are *T'vieinu* #2 or *L'dovid Mizmor* #1 up to the hazzanic entrance of "Mi Yaale". Light, lilt-ing melodies are in abundance and examples include *B'motzoei* #1, *Rachamono*, *Eil Dar Bamorom*, and *Hayom T'amtzeinu*. A few complete choral numbers on a small scale such as the *Halleluyo* or *Omnom Kein* were included. The compositions were originally arranged for three voices — TBB — usually with the upper two voices in parallel thirds or sixths plus a filler (or occasionally contrapuntal) bass line. Hazzan Greenberg filled in ad lib on the melody, often adding a filler note in a harmony and at times improvising a counterpointing descant, above the entire trio ensemble. This approach proved highly successful. It, was practical because of the basic simplicity and melodious character of the music; the pieces were mainly quite short, and they were steeped in traditional nusach.

As the volume of notated material began to accumulate, the thought occurred to me that, with not too great, an effort, a complete

Greenberg thesaurus could be organized. I envisioned the three basic volumes of Shabbat and Shalosh R'galim, Yamim Noraim, and miscellanea. Events, however, led to their appearance in reverse order. I imagined an ideal disposition of the material in the order of the siddur or Mahzor one that would include a simple, baal-t'fila-style nusach for every text, but with alternate settings for selected texts: (a) for hazzanic recitative in the "golden age" style, (b) for hazzanic recitative in the more Conservative style, and (c) in a Greenberg-style choral composition. I had observed this basic type of layout of the entire repertoire in a number of the older classic sources, including the Amanut Ha-hazzanut of A. B. Birnbaum (Chenstokhova, Poland, 1908), Hazzan Greenberg's teacher. Hazzan Greenberg was highly enthusiastic about the idea. I proceeded to prepare lists of pieces needed for him to complete specific categories. He purchased a wire recorder, later a tape recorder, and thus began to record his improvisations. As the years passed, and his peers slowly passed on, he became more and more involved in his tapes. They became a recreational hobby for him, to the extent that many of them were made in the still of the night. For example, the bulk of the *N'ilo* service through the end of *Y'hi Rotzon* #1 is taped in a subdued voice. Suddenly one hears Hazzan Greenberg speaking to himself on the tape, "*Oh! m'darf shoin gehen shlofen; s'iz shoin bald fier a-zeiger.*"

The tapings continued until he was placed in a home for the aged. Then, in rapid succession, his beloved wife, Rayzel, passed away, he suffered a stroke which resulted in the loss of his singing voice, he underwent a final unsuccessful eye operation aimed at restoring part of his vision, and he suffered several minor illnesses. For the completion of the present work, however, some forty smaller pieces and nusachot were still lacking. Though at first reluctant, Hazzan Greenberg consented to attempt to tape those missing items. Physically and spiritually broken, functionally blind, with a serious vocal handicap, amid frequent coughing and audible physical agony, and after having been away from the pulpit for some twelve years — with merely slight prompting on the text he struggled through to respond with melodies of shocking spontaneity and beauty. (See the solo to *T'veinu* #2 in *S'lichos*, *Rachamono* #2, the nusachot of *Maariv for Rosh Hashono* through the *Chatzi Kadish*, from *Keren B'moshchom* up to *Melech Elyon*, the *Imru Leilohim*'s, the *Maasei Eloheinu*'s, the hazzanic selections of the *Yom Kippur Avoda* service in its entirety, and *Yaale V'yovo* in *N'ilo*.)

The mere listening to those final tapes reveals, better than any words could, the unimaginable extent of which the most idealized

hazzan -in terms of spirit, idealism, and knowledge — resided wholly throughout the being that was Todros Greenberg. May his memory ever remain a blessing for all of us.

At about the time Hazzan Greenberg began to create synagogue music for students, the modern state of Israel was already in existence, albeit in its infancy stages, and the vexing problem of *L'mil'el*" and "*milra*" Hebrew accentuation had already begun to invade the realm of hazzanut. For those hazzanim raised Hebraically and hazzanically on "golah" pronunciation, the modern pronunciation had a strange ring. Hazzan Greenberg felt that the overall musical beauty of the totality superseded in importance the principle of "*mil'el*" and "*milra*" stresses. Being exposed to Jewish youth groups at the time, I felt that the problem could not be wished away. On the other hand, I felt that Hebrew words which had a living Yiddish folk usage, such as "*chayim*", "*emes*", "*tova*", "*sholom*", "*tora*", "*amcho*", "*tzadik*", "*n'shomo*", etc., as well as proper names, "*moshe*", "*avrohom*", "*yitzchok*", "*yaakov*", etc., could justifiably remain unedited. Consequently, the works which I edited heretofore reveal that compromise. Since the last one, Rinat Yehoshua by Joshua Lind (1973, The Cantors Assembly, N.Y.), I have observed that the numbers of people being raised on pure *s'fardit* Hebrew is steadily multiplying, while the numbers of those being raised on "*galut*" Hebrew is steadily falling. I am convinced that with the increasingly multiplying numbers learning to speak modern Hebrew, it is only a matter of time before hazzanut performed in "*galut*" Hebrew will be perceived as antiquated. To the claim that a certain awkwardness might exist at one or another word in the text, I respond with the belief that the objection is rooted in the awkward feeling of the correct "*mil'el*" — "*milra*" accentuation, and that to the performer for whom the original "*galut*" accentuation in the music is unknown, and to whom the modern accentuation of the Hebrew text can feel comfortable, no problem will exist. What is required is (1) proficiency in the modern accentuation, and (2) basic musicality in the execution of the musical phrase. My primary consideration is the perpetuation of the music — for within it is contained no less than the spirit of Jewish history itself. Whereas I feel the music could come to be neglected within time if the hazzanim of the future will find it textually unpalatable, the music will on the other hand have appeal for unforeseeable generations to come if the flow of the text will feel natural to those trained in modern Hebrew accentuation. I have therefore, in the present work, adjusted the accentuation to the proper "*mil'el*" — "*milra*" stresses in the confidence that

this step will serve as a smooth bridge to the utilization of this music in pure s'fardit Hebrew when that last step becomes a requirement.

There are a number of places within the present work which are composed by the arranger and editor rather than by Hazzan Greenberg. The primary reason is that some texts were neglected by oversight. But since they were relatively few, I assumed the liberty of setting them so that the work would be complete. Actually, when I requested Hazzan Greenberg to tape the remaining uncomposed items, shortly before his passing, he in turn suggested that I write them. And it was only at my insistence that he do them himself in the interest of preserving the consistency of his "Voliner nusach" that he agreed to make the effort. I therefore feel justified in having supplied the few items I have completed in the confidence that he would not have objected to my having done so. In earlier years, however, for purposes having no relation to publication, I filled in or added a line or phrase in a few instances. They are:

*L'chu N'ran'no #2* — from "Asher B'yodo" through "b'sarish". In re-arranging the choral number for hazzan solo, the choral line had to be replaced with a hazzanic phrase.

*B'rosh Hashono #1* — from "Kamo Yaavrun" through "v'chamo yiboreiun". The music from "Mi Yichye," etc. was originally a solo for a choir member. By supplying the preceding phrase, the composition could be used as a hazzanic recitative.

*Uvashofor Godol* (for hazzan) — from "V'chol Boei Olom" through "kivnei morom". This line had been accidentally omitted at the time of composition.

*Emes Ki Ato Hu Dayon* — from "Kein Taavir" until the end. Hazzan Greenberg had borrowed a phrase from a widely known composition, which I replaced.

*Sh'ma Koleinu #1* — In the third section, *Al Tashlicheinu Milfonecho*, from the third recitation of the words "al tashlicheinu" up to but not including the word "v'ruach" is mine; it was added for the purpose of intensification of the passage.

On repeated occasions when I would read Hazzan Greenberg's compositions to him, upon hearing phrases that were mine instead of his, he would first listen without comment. When he would

recognize the return to his music, he would interject: “The last phrase is not mine.” Invariably I would ask if he would like to replace the phrase with one of his own, and he would invariably reply, “No, leave it.” When I would reassure him that it was no problem to replace the particular phrase with one of his own, he would say, “No, yours is good; I just recognized it isn’t mine”. The following listing enumerates the items that remained incomplete or unwritten at the time of Hazzan Greenberg’s passing, and which I completed:

1. *B’rosh Hashono #1* — from “*Mi Yonuach*” to the end.
2. *B’rosh Hashono #2*-from “*Mi Voroov*” through “*umi vatzomo.*”
3. *V’chol Maaminim #3* — Verse #21.
4. *Vatiten Lonu* — from “*B’ahavo mikro kodesh*” until the end.
5. *Uvyom Hashabos* — entirely.
6. *Uveosor Lachodesh* — from “*V’hikravtem*” until the end.
7. *Yism’chu* — entirely.
8. *Oleinu* — from “*Shelo osonu*” through “*K’mishp’chos hoadomo.*” Greenberg’s setting was based on the Shestopol *Oleinu*; I had only fragments of Greenberg’s setting.
9. *Areshes* — the opening phrase through “*eil rom v’niso,*” and the final phrase “*Uskabeil*” (first two bars and last two bars) are Hazzan Greenberg’s; the rest is mine.
10. *Val Y’dai Avodecho #1* (for hazzan and choir) — the bass solo “*Holoch*” through “*b’oznei Y’rusholayim leimor*”; the second “*chesed n’urayich*”, the coloratura on “*ahavas k’lulosayich*”; the hazzan solo “*V’zocharti Ani*” through “*b’ris olom v’neemar*”; the hazzan solo “*Havein Yakir Li*” through “*shaashuim*”.
11. *V’seray* — entirely.
12. *V’atem hudveikim* — entirely.
13. *Yaale enkoseinu* — entirely.
14. *Regesh rachashom* — adapted from “*L’hosir Michshol*”.
15. *Maasei Eloheinu* — *Lochein Yisgoeh Adonoi Tz’voos Sh’mo.*
16. *Vatiten lonu* (Yom Kippur) -almost entirely.

There are a few places in the present work that were borrowed unintentionally by Hazzan Greenberg from works of others. It occurred several times that I would point out such a place, and he would be surprised and somewhat -disturbed, and would, as a rule,

replace the phrase. On the other hand, there were times he would respond that occasionally in the process of creating, one inadvertently seizes upon a phrase heard elsewhere in complete confidence that it is original, being totally unaware that it is in fact borrowed. The following listing enumerates those places which are borrowed, and of which I am aware. (The listing omits standard nuschaot such as *Oleinu*, *Kol Nidrei*, *V'hakohanim*, etc. It also omits quotations that do not exceed one or two bars.)

1. *Ma Noro* — all but the solos for Hazzan, which are by Hazzan Greenberg.
2. *Sh'ma Koleinu* — a. The opening hummed choral introduction; b. The choral “*V'kabeil b'rachamim*”; c. *The* first “*V'kabeil*” by the hazzan (based on that of Jacob Rapa-port) ; d. The choral “*Kichlos kocheinu*.”
3. *L'dovid Mizmor* -The choral “*S'u sh'orim*” (which I added with his permission; I had heard it from Hazzan Abraham Kipper, who recalled it from his childhood.)
4. *Duchenen* — *The* refrain melody. It was a commonly used melody in the synagogues of Chicago's West Side.
5. *Hayom T'amtzeinu* — *Hayom t'gadleinu* from m 5 on (borrowed unintentionally from a hassidic folk tune).
6. G'ol *M'rageil*- the complete melody.

The decision to utilize the four voice SATB medium for the choral words was mine. The reasons were: (1) it is the most common choral medium used in Conservative synagogues; (2) it is the medium used in the choral works of the classic collections upon which the present work models itself; (3) the mixed medium offers the greatest variety in timbre and range for arrangement purposes.

Hazzan Greenberg readily agreed to the extent that no other possibility was ever seriously considered. I feel totally secure in stating that whereas in his situation at the Kehilath Jacob Congregation the arrangement of three men was the most practical and simple, for the purpose of perpetuating the music, the more standard SATB medium seemed more apropos. In addition, Hazzan Greenberg had the deepest respect and admiration for schooled arrangement, which as already stated, lent itself to infinitely greater possibilities in SATB arrangement than to the original TTB arrangement. However, as much as Hazzan Greenberg loved effective, imaginative schooled arrangement, he admired it only if it was comfortably in consonance with the spirit of his music. That parameter I automatically sensed from childhood until today; not necessarily because

Hazzan Greenberg by far preferred it that way, but because I genuinely shared his feeling of the importance of maintaining the sanctity of the atmosphere appropriate to the particular service, to the general area of the service in which the specific text occurs, to the specific text itself, and even to the specific phrase or word when appropriate—all within the context of the interpretation of the Orthodox Jew of Eastern Europe. It was by working to the fullest with, and yet at the same time working within these parameters that the richest combination of (1) our old traditional, modal, melismatic, monophonic style -which reflects most genuinely our people's long history of suffering and hope for redemption, and (2) the technical and emotional wealth of Western art music, could be allowed for. Within this framework and within the basic image of the composition as I perceived its outline through Hazzan Greenberg's basic melody, I endeavored to provide musical variety, and to dress, enrich, and fulfill the music- but not to exceed it.

In conclusion, my expressions of acknowledgement are perhaps more deeply felt than those who author a book. And as one intimately involved with its compilation and authorship, my feeling of satisfaction is indeed great (1) because Hazzan Greenberg's decades-long dream is hereby being realized, albeit posthumously, and nothing could honor his memory as much, (2) because this great treasure of synagogue music is hereby being preserved and perpetuated to the eternal benefit and joy of its performers and listeners, and (3) because my efforts in bringing this treasure into materialized form are also brought to fruition. I wish to express these truly heartfelt thanks to the Cantors Assembly and its Publication Committee for its decision to publish this volume; to Hazzan Samuel Rosenbaum, Executive Vice-President of the Cantors Assembly, for his invaluable assistance in the preparation of the volume for publication; to the Chicago Region of the Cantors Assembly for the loving respect and devotion to the memory of Hazzan Greenberg in raising the considerable funds necessary to publish this volume, to Hazzan David Brandhandler, who lovingly devoted countless hours in making the extremely beautiful manuscript copy of this volume, and no less to David Brandhandler for having sustained more than anyone else the enfeebling spirit of Hazzan Greenberg in the twilight years of his life, when he needed it most.

---

**INDEX: JOURNAL OF SYNAGOGUE MUSIC**  
**Volume 1, No. 1 through Volume VIII, No. 1.**

**TITLES**

- Abba Yosef Weisgal at Eighty-An Appreciation. J. Levine. II #2 Aug '69: 20-43
- About This Issue. M. Shames. IV #1-2 Ap '72: 3; IV # 1, 2 Ap '72: 3
- Adventures of a Bibliography. A. Sendry. II #2 Aug '69: 15-19
- Alfred Sendry: In Memoriam. R. Strassburg. VI #4 JI '76: 13-20
- A. M. Bernstein (1866-1932) : An Exploration in the Form of a Chronology. A. Weisser. III #4 Dec '71: 22-30
- America in East European Yiddish Folksong. E. G. Mlotek. VI #2 Oct '75: 20-36
- An American Hazzan in Sweden. M. J. Gerber. VI #3 Mr '76: 29-33
- An Analysis of Salamone Rossi's "Sonata detta la Moderna" (1613). D. Chazanoff. VI #1 Ap '75: 3-7
- Articulating Music With Foreign Language Study. D. Chazanoff. VI #2 Oct '75: 37-43
- Autobiographical Sketch: Joshua S. Weisser (1888-1952). A. Weisser. VI #4 JI '76: 9-12
- Book Review. The Music of the Jews in the Diaspora. A. Sendry. III #4 Dec '71: 64
- Canadian Court on the Legal Status of the Hazzan. V #2 Ju '74: 35-42
- A Cantor Travels Westward: From the Autobiography of Hirsch Weintraub. trs M. Shames and S. Igra. VI # 1 Ap '75: 8-11
- The Challenge of Synagogue Music: A Personal Statement. E. B. Gertel. VI #2 Oct '75: 6-19
- Changing Concepts of Hazzanut (1949). A. Katchko. IV #1-2 Ap '72: 13-19
- Chasidism in Jazz. J. Katz. II #4 Ap '70: 28-33

- A Collector's Random Notes on the Bibliography of Jewish Music. E. Mandel. I #2 Sep '67: 28-38
- Commissioning Contemporary Composers to Write for the Synagogue: The Historical Contribution of Hazzan David Putterman. S. Pessaroff. VII #4 Oct '77: 7-14
- The Concept of Mode in European Synagogue Chant: An Analysis of the Adoshem Malakh Shtejger. H. Avenary. VII #1 Nov '76: 45-47
- The Concept of Musical Tradition in the Synagogue. E. Werner. I #2 Sep '67: 9-17
- Congregational Singing. D. J. Putterman. I #4 Sep '68: 23-26
- Contemporary Synagogue Music in America. H. Fromm. II #3 Nov '69: 3-15
- The Contributions of Sholom Kalib. R. Neumann. VII #2 F '77: 43-46
- Copyright: Protection for Intellectual Creativity. N. H. Warembud. VII #4 Oct '77: 31-34
- Creating Synagogue Music for America (1961). A. W. Binder and others. IV Y1-2 Ap '72: 69-80
- The Cultural Leadership Role of the Cantor. I. Heskes. III #3 Aug '71: 13-16
- The Days of Awe: A Trilogy. H. Berlinski. II #4 Ap '70: 3-18
- Disputed Phrasing in the Siddur. A. Mishcon. II #1 F '69: 11-44
- The Emerging Image of the Conservative Cantor. M. Wohlberg. VII #3 Je '77: 17-20
- Epitaph for Jewish Music? S. Rosenbaum. I #4 Sep '68: 30-41
- Fading Footprints. M. Wohlberg. VI #4 JI '76: 21-26
- First Music Copyright — 1623. V #2 Je '74: 13-14
- A Forum on Synagogue Music (1963). H. Berlinski and others. IV # 1-2 Ap '72: 81-98
- From the Introduction to "Kol Israel." M. Levinson. I #1 F '67: 27-35; and I #2 Sep '67: 39-45

From the Readers: Comments by Rabbi Jack Reimer; Services Are For Everyone, Not Only the Leaders. Also, Services Are Not Meant To Be "Restful." I #3 Ja '68: 55

From Our Readers: Letter by David Gooding, Director of Music at The Temple in Cleveland, Ohio. II #2 Aug '69: 55

From Our Readers: Letter by Abraham N. Oler, Rabbi of Temple Beth Tefilah in East Hartford, Connecticut and Reply by Haz-zan Levine of Temple Israel of Wynnefield in Philadelphia, Pennsylvania. II #3 Nov '69: 46-47

From Our Readers: Exchange of letters between Professors Weiser and Wohlberg. VI #2 Oct '75: 61-64

From Our Readers: Letter by Max Wohlberg. VI #3 Mr '76: 63

From Our Readers: Letter by William Belskin Ginsburg to Profes-sor Weisser; Exchange of Letters between Richard Neumann and Sholom Kalib. VII # 1 Nov '76: 58-62

From Our Readers: Letter by Max Wohlberg. VII #4 Oct '77: 63

Gershon Sirota: An Appreciation. I. Fater. II #3 Nov '69: 16-21

Greetings to Max Wohlberg. H. Weisgall and A. Weisser. VII #3 Je '77: 36

"Haggadah": A Search for Freedom. P. Spiro. VI #3 Mr '76: 3-11

Hashirim Asher Lish'lomo: Preface H. Weisgall, 47-48; Berekhu, 52-56. I #1 F '67: 46-56

Hashirim Asher Lish'lomo of Salamone Rossi. H. Fromm. V #2 Je '74: 3-12

Havdalah — A Sabbath Pageant of Farewell. P. Spiro. VIII # 1 Ja '78: 6-11

The Hazzanic Recitative: A Unique Contribution To Our Music Heritage. G. Ephros. VI #3 Mr '76: 23-28

Hazzanim and Hazzanut. P. Jassinowsky. VI #1 Ap '75: 12-42

Hazzan Max Wohlberg: Servant of the Community. S. Frost. VII #3 Je '77: 38

Hazzanut in Iran. L. D. Loeb. I #3 Ja '68: 3-6

- Hazzanut in Transition. M. Wohlberg. VII #3 Je '77: 5-16
- Heinrich Schalit (1886-1976). H. Fromm. VI #4 JI '76: 3-8
- The History of the Musical Modes of the Ashkengzick Synagogue and Their Usage. M. Wohlberg. IV #1-2 Ap '72: 46-61
- The Importance of Rossi in the Musical Life of the Mantuan Court. D. Chazanoff. III #2 F '71: 20-23
- The Incongruities of the Translations in the English Bibles of the Hebrew Musical Terms in the Tanach. A. Sendry. III #4 Dec '71: 8-14
- The Influence of Jewish Music and Thought in Certain Works of Leonard Bernstein. A. Lubin. III #2 F '71: 3-14
- The Influence of Jewish Music and Thought in Certain Works of Leonard Bernstein (musical illustrations). A. Lubin. III #3 Aug '71: 17-22
- In Memoriam: A. W. Binder. S. Meisels. I #1 F '67: 26
- An Interpretation of the Sabbath Eve Liturgy. L. Liebreich. IV # 1-2 Ap '72 : 20-30
- The Influence of German-Jewish Composers on the American Synagogue. H. Fromm. VII #4 Oct '77: 15-30
- The Influence of Salomone Rossi's Music (part one). D. Chazanoff. VII #4 Oct '77: 3-6
- A Jewish Mass or a Catholic Mitzvah? J. Gottlieb. III #4 Dec '71: 3-7
- Jewish Music as a Bridge of Understanding. I. P. Goldberg. IV #3 Dec '72: 22-29
- Jewish Music versus Jewish Worship. J. R. Jacobson. VII #2 F '77: 47-50
- Joshua Samuel Weisser. P. Kavon. I #3 Ja '68: 16-42
- A Judeo-Spanish Romancero. I. J. Katz. II #1 F '69: 45-59
- Kingsley: A New Sound in the Synagogue. S. Meisels. II #3 Nov '69: 25-30

Kol Nidre: The Word in Absolute Music. A. S. Hyams. V #2 Je '74: 21-26

A Landmark Case. I #2 Sep '67: 18-27

A Landmark Case: Silverman vs Commissioner of Internal Revenue. V #1 Oct '73: 20-27

Lazer Weiner: A Tribute, A. Weisser. I #3 Ja '68: 43-45

The Legacy of Music Through the Ages. E. Gerson-Kiwi. I #1 F '67: 3-25

Letter from Israel. D. Bagley. III # 1 Sep '70: 9-10

Max Wohlberg: A Biographical Sketch and Preliminary Bibliography. J. Price. VII #3 Je '77: 21-27

Max Wohlberg: A Brother's Tribute. H. I. Wohlberg. VII #3 Je '77: 37

Max Wohlberg: A Personal Memoir. M. Leifman. VII #3 Je '77: 33-34

Max Wohlberg: A Rabbi's Cantor. T. Steinberg. VII #3 Je '77: 31

Max Wohlberg: A Son's Appreciation. G. A. Wohlberg. VII #3 Je '77: 28-30

Max Wohlberg: A Tribute. D. C. Kogen. VII #3 Je '77: 35

Mitzvah and Beauty. G. D. Cohen. VII #3 Je '77: 43-45

Motivators and Motivation in Jewish Music. M. Shanok. V #3 Dec '74: ' 3-5

The Musical Basis of Nusach Hatefillah (1952). L. Glantz. IV # 1-2 Ap '72: 31-45

Musical Life and Traditions of the Portuguese Jewish Community of Amsterdam in the 18th Century. I. Adler. V #3 Dec '74: 31-59

Music for a Centennial. M. Fargo. V #2 Je '74: 15-20

Music For the Synagogue. M. Castelnouvo-Tedesco. V #3 Dec '74: 9-15

Music in the American Synagogue. S. Adler. III #4 Dec '71: 15-21

- Music in the American Synagogue: II. S. H. Adler. IV #3 Dec '72: 3-13
- Music in the Synagogue: A Composer's Viewpoint. P. Nagy-Farkas. VI #3 Mr '76: 12-15
- Music in Terezin. J. Karas. V #1 Oct '73: 7-19
- Music and Musicians in the Works of Sholom Aleichem. M. Wohlberg. VI # 1 Ap '75: 43
- Music Notes: Notice of the Annual Braemer Competition. III #3 Aug '71: 56
- Music Section: Amanut Hachazanut (Shaharit For Shabbat). A. B. Birnbaum. III #3 Aug '71: 23-55
- Music Section: Mechalkel Chajim, Emanuel Kirschner; Mi Chomcho, Emanuel Kirschner. I #2 Sep '67: 51-52
- Music Section: *Synagogengesange*, A Volume of Five Compositions, A. Nadel, For Hazzan and Choir on Sabbath Eve. I #4 Sep '68: 53-67
- Music Section: Alte Salomonische Gesange, Four High Holiday Pieces Arranged . A. Melicher. II #2 Aug '69: 44-52
- Music Section: A Fragment From the Musical Repertoire of the Eighteenth Century Amsterdam Jewish Portuguese Community. II #3 Nov '69: 36-44
- Music Section: 33 Israelitische Synagogengesange fur den Tagesgottesdienst, B'Zalel ben Izchok Eisig Brun. II #4 Ap '70: 34-76
- Music Section: Kiddush, L. Lewandowski; V'shomru, H. C. Adler; Zocharti Loch, E. Kirschner. III #1 Sep '70: 29-32
- Music Section: Memorial Service, Three Psalms for Male Voices. S. Sulzer. III #2 F '71: 24-30
- Music Section: Excerpts From Lieder-Zamelbuch far der Yiddisher Shul un Familieh. IV #3 Dec '72: 37-62
- Music Section: Malkhuyot, Zichronot, 'Shofarot, B. Brun. IV #4 My '73: 28-54
- Music Section: From the Children's Songs Collection of J. Engel. V # 1 Oct '73: 32-72
- Music Section. VI # 1 Ap '75: 50-60

Music Section: R'tze, I. Schlosberg; Bo'i Wesholom, D. Eisenstadt; Yismach Moshe, A. M. Bernstein. VI #2 Oct '75: 51-60

Music Section: Selected Tunes From the Portuguese Jews Congregation of Amsterdam. VI #3 Mr '76: 37-62

Music Section: Selected Songs, M. Mimer, Intro. A. Weisser. VI #4 JI'76: 49-57

Music Section: Compositions From the Repertoire of Hazzan Gershon Saposhnik. VII #4 Oct '77; 35-62

Music Section: Torah Service From "Schirah Chadashah," H. C. Adler. VIII #1 Ja '78: 34-48

Music Section: S'miroth L'el Chaj Synagogesange, M. G. Lowenstamm. III #4 Dec '71: 31-59

Music Section: Memorial Service, Three Psalms for Male Voices. S. Sulzer. III #2 F '71: 24-30

The Need for a New History of Jewish Music: A Preliminary Study. A. Weisser. II #2 Aug '69: 3-14

New Areas in Nusach: A Serial Approach to Hazzanut. J. A. Kessler. V #1 Oct '73: 3-6

A New Look at Music in Jewish Education. J. K. Eisenstadt. III # 1 Sep '70: 3-8

A New Work Recorded: Psalms of Israel: A Hallel Oratorio, I. Miron. P. Spiro. V #2 Je '74: 49-50

Notes on Music Old and New. M. Wohlberg. III #2 F '71: 15-19

On Church Music. C. S. Lewis. VIII #1 Ja '78: 27-31

On Preservation and Renewal of the Music of the Synagogue. A. Herzog. I #4 Sep '68: 14-22

The "Organ Controversy" Reconsidered. E. B. Gertel. VIII #1 Ja '78: 12-26

Origins and Aspects of Early American Psalmody. C. Polin-Schaff. IV My '73: 9-12

Other Newly Published Music. I # 3 Ja '68 : 54

- Personal Articles of Faith. M. Levinson. I #4 Sep '68: 27-29
- The Phenomenon of Non-Acceptance of the Unfamiliar. A. Lubin.  
VII # 1 Nov '76: 44-46
- Pirkei Hazzanut: Personal Experiences Concerning; Job Opportunities, His Father. M. Wohlberg. I #1 F '67: 57-59
- Pirkei Hazzanut: Variations in Synagogue Music. M. Wohlberg.  
I # 2 Sep '67: 46-48
- Pirkei Hazzanut: Personal Experiences; The Arrival of His Piano, His Change in Position from Choir Member to Hazzan for Rosh Hashanah. M. Wohlberg. I #3 Ja '68: 49-52
- Prayer: A Lost Art. S. Rosenbaum. I #2 Sep '67: 3-8
- A Quarter Century of Synagogue Music in America. C. Davidson.  
II #1 F '69: 3-10
- Record Review: The Days of Awe, S. Kalib. J. A. Levine. VII #2  
F '77: 51
- Record Review: Lazar Weiner Songs. M. Kula. II #3 Nov '69: 45
- Record Review: Music From Anshe Emet Synagogue. M. Shames.  
VI #1 Ap '75: 50-61
- Records in the Jewish School: A Lesson and Approach. I. Goldberg.  
VII #1 Nov '76: 35-43
- Reprise: The Kol Nidre Tune. A. Z. Idelsohn. III #1 Sep '70: 33-49
- Reprise: Song and Singers of the Synagogue in the 18th Century.  
A. Z. Idelsohn. III #2 F '71: 43-70
- Reprise: What is "Optimal" for the Human Voice. L. A. Kalben.  
III #2 F '71: 31-42
- Results of a Commissioning Project. P. Spiro. II #3 Nov '69: 31-35
- Review of New Music: B'kol Zimra, T. H. Jochsberger; Six Short Hebrew Anthems, H. Fromm; Shirat Atideinu, A. Yolkoff; Hashkivenu, M. Goldman; Agada, H. Coppersmith; Torat Emeret, Arranged H. Coppersmith. C. Davidson. I #1 F '67: 60-61

- Review of New Music: Adonoy Moloch, L. Weiner; Silent Devotion and May The Words, W. Brenner; Forget Thy Affliction, H. Berlinski; Hava N'halela, T. Jochsberger; Melodies of Israel, T. Jochsberger; Yiddische Dichter in Gesang, ed M. Yardeini; Preliminary Service for Sabbaths and Festivals, P. Spiro. C. Davidson. I #2 Sep '67: 49-50
- Review of New Music: The Last Judgement, S. Rosenbaum and L. Weiner; The Lord Is My Strength, B. Penn; Elegy for Organ, H. Berlinski; Cause Us O Lord Our God, A. Rozin; Westrode Through the Waves, J. Chajes; Aria of Lapidoth, J. Chajes. C. Davidson. I #3 Ja '68: 53
- Review of New Music: The Song of Esther, I. Miron and A. Soltes; Four Compositions, F. Piket; S'lichot Service, L. Glantz; Yizkor, S. Secunda, and S. Rosenbaum; Ani Chavatsalet Hasharon, S. Bugatch; Hark My Beloved, E. J. Barkan; Grant Us Peace, M. Helfman; Six Yiddish Art Songs, L. Weiner; By The Rivers of Babylon, E. M. Goldman; Psalm 98, M. Kessler; Friday Evening Service, R. Starr. I #4 Sep '68: 42-52
- Review of New Music: Songs of the Chassidim, Y. Pasternak; Hallel and the Three Festivals, L. Glantz; Miqra'ey Musica, S. Hofman; The Key of See, H. Fromm; Edge of Freedom, R. and D. Smolover; And None Shall Make Them Afraid, I. Miron; I Have a Dream, E. Siegmeister and E. Mabley; Kochve Voker, M. Wohlberg; El Hay'ladim b'Yisrael, A. Salkov. J. Gottlieb. II #1 F '69: 59-62
- Review of New Music: L'cha Anu Shira, B. Steinberg; Zecher L'maaseh, L. Weiner; Memorial Cantata, H. Fromm. J. Gottlieb. V #2 Je '74: 43-48
- Review of New Music: Psalm XXX, H. Berlinski; Psalm 137, S. Richards; Sabbath Eve Service, R. Starer; The Hush of Midnight, C. Davidson; Hegyon Libi Sabbath Eve Service, M. Isaacson; Five Opening Anthems, H. Fromm; Shabbat Nusach S'fard, E. Rosenberg; Meditation For Organ, A. Howit. III #4 Dec '71: 60-63
- Review of New Music: Shir L'yom Hashabos, Weiner; Preserve Me, O God, Berger; Noches, Noches, Cuando El Rey Nimrod, Scalerica de Oro, Los Biblicas, Neumann; Kol Sason, Isaacson; Three Biblical Songs, Isaiah, Ezekiel, Ruth, Weiner; In Memoriam, Berlinski. B. Steinberg. IV #4 My '73: 23-27

- Review of New Music: Ki Lekach Tov, S. Richards; Heritage of Music: The Music of the Jewish People, J. K. Eisenstein; l' David Mizmor, C. Davidson. V #1 Oct '73: 28-31
- Review of New Music: Sabbath Eve Service, J. Druchman. M. Isaacson. V #3 Dec '74 : 60-62
- Review of New Music: Hinay Ma Tov, G. Kingsley; V'shamru, S. A. Sargon; Silent Devotion From Shiru l' Adonai Shir Chadash, G. Kingsley; Hanadneda, words G. Nahshon, music A. Rigai; Ahavot Olam, E. J. Baker; The Lord Is My Shepherd, G. Kingsley; Acquainted With the Night, R. Frost. M. Isaacson. VI #3 Mr '76: 34-35
- Review of New Music: L'chu N'ran'noh, B. Siegel. M. Kula. II #2 Aug '69: 55
- Review of New Music: Three Sayings of Hillel, S. Richards. M. Shames. VIII #1 Ja '78: 32-33
- Review of New Music: Hallel V'zimrah, G. Ephros. M. J. Silverman. II #2 Aug '69: 53-54
- Review of New Music: Heichal Han'ghina V'hatfilah, T. Greenberg; Neginot Todres, T. Greenberg. R. Neumann. VI #4 JI '76: 27-48
- Review of New Music: Shirei Rozumni, re-ed W. Lipton. Y. Mandel. III #3 Aug '71: 56
- Review of New Records: Out of Silence; A Singing of Angels. C. Davidson. II #1 F '69: 62-63
- The Right Kind of Prayers. S. Chiel. VII #3 Je '77: 39-42
- "Rock"ing the Temple. D. J. Putterman. II #3 Nov '69: 22-24
- Rosh Hashanah 1966. S. M. Porticha and M. J. Silverman. I #1 F '67: 36-40
- Salomone Rossi and Claudio Monteverdi. D. Chazanoff. IV #3 Dec '72: 30-34
- Salomone Rossi, Ebreo. D. Chazanoff. III #1 Sep '70: 24-28
- Salomone Rossi and His Company of Musicians. D. Chazanoff. V #2 Je '74: 27-34

- Salomone Rossi's "Hashirim Asher Li'Shelomo." D. Chazanoff. VI #3 Mr '76: 16-22
- Salomone Sulzer, 1804-1890. E. Mandell. I #4 Sep '68: 3-13
- Salomone Sulzer and the 'Seitenstettengasse Temple. M. Wohlberg. II #4 Ap '70: 19-24
- A Sampling of Max Wohlberg's Craftsmanship and Talent. VII #3 Je '77: 46-63
- A Second Landmark Case. I #3 Ja '68: 7-15
- Some Classic Studies in Liturgy. H. Sky. III #3 Aug '71: 3-12
- Some Preliminary Notes For a Future History of Hazzanut in America. W. Belskin Ginsburg. VII #2 F '77: 23-42
- Some Reflections on the Design and Use of the Pipe Organ in the Synagogue. R. Swan. II #4 Ap '70: 25-27
- The Songs of the Beis Hamedresh. S. Rosenbaum. V #3 Dec '74: 22-30
- The Subject of Jewish Music: A Review of Nulman's "Concise Encyclopedia of Jewish Music." M. Wohlberg. VI #2 Oct '75: 44-50
- Synagogue Chants of the Twelfth Century. I. Adler. III #1 Sep '70: 11-23
- Synagogue Music is Dead. M. Isaacson. VI #2 Oct '75: 3-5
- Synagogue Music in Eighteenth Century Amsterdam. R. Staum. IV #3 Dec '72: 14-20
- The Synagogue Music of Ben Steinberg. M. Isaacson. IV #3 Dec '72: 35-36
- Synagogue Music — Traditional and Modern (1948). C. Vinaver and Dr. K. List. IV #1-2 Ap '72: 4-12
- The Synagogue Youth Choir: An Experience in Education. J. B. Kopmar. VII #2 F '77: 16-22
- The Task of the Hazzan (1957). A. J. Heschel. IV #1-2 Ap '72: 62-68
- The Tetragrammation In Music. H. Fromm. VIII #1 Ja '78: 3-5

- Theological Reflections on Music in Prayer. E. B. Gertel. VIII #1  
Nov '76: 26-34
- Todros the Cantor. M. Miner. VI # 1 Ap '75: 43-49
- To the Hazzan. M. S. Fisher. IV #3 Dec '72: 21
- Trends in Contemporary Jewish Music. P. Gradenwitz. I #1 F '67:  
41-45
- A Tribute to Hazzan Max Wohlberg. G. Ephros. VII #3 Je '77: 32
- Understanding the Role of the Hazzan. A. Lubin. IV #4 My '73:  
3-8
- A Unique Chapter in the History of the American Cantorate. M.  
Wohlberg. VII #1 Nov. '76: 3-25
- A Unique Chapter in the History of the American Cantorate (II).  
M. Wohlberg. VII #2 F '77: 3-15
- Using Recordings Creatively in the Classroom. I. Goldberg. IV #4  
My '73: 13-22
- Varying Concepts of Ne'imah and Their Place in Liturgy. M. Wohl-  
berg. V #3 Dec '74: 16-21
- Weiner's Cantata on Bontche Schweig. I. Emiot. I #3 Ja '68: 46-48
- A Welsh "Grace?" C. Polin. V #3 Dec '74: 6-8
- The Wonder of the Psalms ( 1965). M. Samuel. IV #1-2 Ap '72:  
99-106
-

## AUTHORS

ADLER, Israel

Musical Life and Tradition of the Portuguese Jewish Community  
of Amsterdam in the 18th Century. V #3 Dec '74: 31-59

Synagogue Charts of the Twelfth Century. III #1 Sep '70:  
11-23

ADLER, Samuel H.

Music in the American Synagogue. III #4 Dec '71: 15-21

Music in the American Synagogue. IV #3 Dec '71: 3-13

AVENARY, Hanoch

The Concept of Mode in European Synagogue Chant: An  
Analysis of the Adoshem Malak Shtejger. VII #1 Nov '76:  
47-57

BAGLEY, David

Letter from Israel. III #1 Sep '70: 9-10

BERLINSKY, Herman

The Days of Awe: A Trilogy. II #4 Ap '70: 3-18

BERLINSKY, Herman and others

A Forum on Synagogue Music (1963). IV #1-2 Ap '72: 81-98

BINDER, A. W. and others

Creating Synagogue Music for America. IV # 1-2 Ap '72: 69-80

BIRNBAUM, A. B.

Music Section. III #3 Aug '71: 23-55

CASTELNUOVO-TEDESCO, Mario

Music for the Synagogue. V #3 Dec '74: 9-15

CHAZANOFF, David

Salomone Rossi and Claudio Monteverdi. IV #3 Dec '72: 30-34

CHAZAZNOFF, Daniel

An Analysis of Salomone Rossi's Sonata Detta La Modern  
(1613). VI #1 Ap '75: 3-7

Articulating Music With Foreign Language Study. VI #2 Oct  
'75: 37-43

The Importance of Rossi in the Musical Life of the Mantuan Court. III #2 F '71: 20-23

The Influence of Salomone Rossi's Music (part one). VII #4 Oct '77: 3-6

Salomone Rossi, Ebrio. III #1 Sep '70: 24-26

Salomone Rossi's 'Hashrim Asher Li'Shelomo'. VI #3 Mr '76: 16-22

Salomone Rossi and His Company of Musicians. V #2 Je '74: 27-34

CHIEL, Samuel

The Right Rind of Prayers. VII #3 Je '77: 39-42

COHEN, Gershon D.

Mitzvah and Beauty. VII #3 Je '77: 43-45

DAVIDSON, Charles

A Quarter Century of Synagogue Music in America. II #1 F '69: 3-10

Review of New Music: B'kol Zimra, Tzipora H. Jochsberger; Six Short Hebrew Anthems, Herbert Fromm; Shirat Atideinu, Arthur Yolkoff; Hashkivenu, Maurice Goldman; Agada, Harry Coppersmith; Torat Emeret, Arranged Harry Coppersmith. I #1 F '67: 60-61

Review of New Music: Adonoy Moloch, Lazar Weiner; Silent Devotion and May the Words, Walter Brenner; Forget Thy Affliction, Herman Berlinski; Hava N'halela, Tzipora Jochsberger; Melodies of Israel, Tzipora Jochsberger; Yiddishe Dichter in Gesang, ed. Mordecai Yardeini; Preliminary Service for Sabbaths and Festivals, Pinchas Spiro. I #2 Sep '67: 49-50

Review of New Music: The Last Judgement, Samuel Rosenbaum, Lazar Weiner; The Lord is My Strength, Bennett Penn; Elegy for Organ, Herman Berlinski; Cause Us O Lord Our God, Albert Rozin; We Strode Through the Waves, Julius Chajes; Aria of Lapidoth, Julius Chajes. I #3 Ja '68: 53

Review of New Music: The Song of Esther, Issacher Miron, Avrom Soltes; Four Compositions, Frederick Picket; S'lichot Service, Leib Glantz; Yizkor, Sholom Secunda, Samuel Rosenbaum; Ani Chavatselet Hasharon, Samuel Bugatch;

Hark My Beloved, Emanuel J. Barkan; Grant Us Peace, Max Helfman; Six Yiddish Art Songs, Lazar Weiner; By the Rivers of the Babylon, Edward M. Goldman; Psalm 98, Julius Chajes; Hear My Prayer, Minnetta Kessler; Friday Evening Service, Robert Starer. I #4 Sep '68: 42-52

Review of New Music: Songs of the Chassidim, Velvel Pasternak; Hallel and the Three Festivals, Leib Glantz; Miqra'ey Musica, Shlomo Hofman; The Key of See, Herbert Fromm; Edge of Freedom, Ray and David Smolover; And None Shall Make Them Afraid, Issacher Miron; I Have a Dream, Elie Siegmeister and Edward Mabley; Kochve Voker, Max Wohlberg; El Hay'ladim b' Yisrael, Abraham Salkov. II #1 F '69: 59-62

Review of New Records: Out of Silence: A Singing of Angels. II #1 F '69: 62-63

EISENSTEIN, Judith

A New Look at Music in Jewish Education. III #1 Sep '70: 3-8

EMIOT, Israel

Weiner's Cantata on Bontche Scweig. I #3 Ja '68: 46-48

EPHROS, Gershon

The Hazzanic Recitative: A Unique Contribution To Our Music Heritage. VI #3 My '76: 23-28

A Tribute to Hazzan Max Wohlberg. VII #3 Je '77: 32

FARGO, Milford

Music for a Centennial. V #2 Je '74: 15-20

FATER, Issachar

Gershon Sirota: An Appreciation. II #3 Nov '69: 16-21

FISHER, Mitchell Salem

To the Hazzan. IV #3 Dec '72: 21

FROMM, Herbert

Contemporary Synagogue Music in America. II #3 Nov '69: 3-15

Hashirim Asher LiSh'lomo of Salomone Rossi. V #2 Je '74: 3-12

Heinrich Schalit (1886-1976). VI #4 JI' 76, 3-8

The Influence of German-Jewish Composers on the American Synagogue. VII #4 Oct '77: 15-30

The Tetragrammaton in Music. VIII #1 Ja '78: 3-5

FROST, Shimon

Hazzan Max Wohlberg: Servant of the Community. VII #3  
Je '77: 38

GERBER, Maynard J.

An American Hazzan in Sweden. VI #3 Mr '76: 29-33

GERSON-KIWI, Edith

The Legacy of Music Through the Ages. I #1 F '67: 3-25

GERTEL, Elliot B.

The Challenge of Synagogue Music: A Personal Statement. VI  
#2 Oct '75: 6-19

The 'Organ Controversy' Reconsidered. VIII #1 Ja '78: 12-26

Theological Reflections on Music in Prayer. VII #1 Nov '76:  
26-34

GINSBURG, W. Belskin

Some Preliminary Notes For a Future History of Hazzanut in  
America. VII #2 F '77: 23-42

GLANTZ, Lieb

The Musical Basis of Nusach Hatefillah (1952). IV #1-2 Ap  
'72: 31-45

GOLDBERG, Ira P.

Jewish Music as a Bridge of Understanding. IV #3 Dec '72:  
22-29

Records in the Jewish School: A Lesson and Approach. VII # 1  
Nov '76: 35-43

Using Recordings Creatively in the Classroom. IV #4 My '73:  
13-22

GOTTLIEB, Jack

A Jewish Mass or a Catholic Mitzvah. III #4 Dec '71: 3-7

Review of New Music: L'cha Anu Shira, Ben Steinberg; Zecher  
L'maaseh, Lazar Weiner; Memorial Cantata, Herbert  
Fromm. V #2 Je '74: 43-48

GRADENWITZZ, Peter

Trends in Contemporary Music. I #1 F '67: 41-45

HERZOG, Avigdor

On Preservation and Renewal of the Music of the Synagogue.

I #4 Sep '68: 14-22

HESCHEL, Abraham J.

The Task of the Hazzan (1957). IV #1-2 Ap '72: 62-68

HESKES, Irene

The Cultural Leadership of the Cantor. III #3 Aug '71: 13-16

HYAMS, Ario S.

Kol Nidre: The World in Absolute Music. V #2 Je '74: 21-26

IDELSOHN, A. Z.

Reprise: The Kol Nidre Tune. III #1 Sep '70: 33-49

IDELSOHN, Abraham Zevi

Reprise: Song and Singers of the Synagogue in the 18th Century. III #2 F '71: 43-70

ISAACSON, Michael

Review of New Music. V #3 Dec '74: 60-62

Review of New Music: Hinay Ma Tov, Gershon Kingsley; V'shamru, Simon A. Sargon; Silent Devotion From Shiru Ladonai Shir Chadash, Gershon Kingsley; Hanadneda, words Gad Nahshon and music Amiram Rigai; Ahavot Olam, Emanuel J. Barker; The Lord Is My Shepherd, Gershon Kingsley; Acquainted With the Night, Robert Frost. VI #3 Mr '76: 34-35

The Synagogue Music of Ben Steinberg. IV #3 Dec '72: 35-36

Synagogue Music Is Dead. VI #2 Oct '75: 3-5

JACOBSON, Joshua R.

Jewish Music Versus Jewish Worship. VII #2 F '77: 47-50

JASSINOWSKY, Pinchos

Hazzanim and Hazzanut. VI # 1 Ap '75: 12-42

KALLEN, Leo A.

Reprise: What Is 'Optimal' for the Human Voice. III #2 F '71:  
31-42

KARAS, Joza

Music in Terezin. V #1 Oct '73: 7-19

KATCHKO, Adolph

Changing Concepts of Hazzanut (1949). IV #1-2 Ap '72: 13-19

KATZ, Israel J.

A Judeo-Spanish Romancero. II #1 F '69: 45-59

KATZ, John

Chasidism in Jazz. II #4 Ap '70: 28-33

KAVON, Paul

Joshua Samuel Weisser. I #3 Ja '68: 16-42

KESSLER, Jack A.

New Areas in Nusach: A Serial Approach to Hazzanut. V # 1  
Oct '73: 3-6

KOGEN, David C.

Max Wohlberg: A Tribute. VII #3 Je '77: 35

KOPMAR, Jerome B.

The Synagogue Youth Choir: An Experience in Education. VII  
#2 F '77: 16-22

KULA, Morton

Record Review: Lazar Weiner Songs. II #3 Nov '69: 45

Review of the New Music: L'chu N'ran'noh, Benjamin Siegal.  
II #2 Aug '69: 55

LEIFMAN, Morton

Max Wohlberg: A Personal Memoir. VII #3 Je '77: 33-34

LEVINE, Joseph

Abba Yosef Weisgal at Eighty-An Appreciation. II #2 Aug  
'69: 20-43

LEVINE, Joseph A.

Record Review: The Days of Awe, Sholom Kalib. VII #2 F  
'77: 51

LEVINSON, Morris

From the Introduction to 'Kol Israel'. I #1 F '67: 27-35; and  
I #2 Sep '67: 39-45

Personal Articles of Faith. I #4 Sep '68: 27-29

LEWIS, C. S.

On Church Music. VIII #1 Ja '78: 27-31

LIEBREICH, Leon

An Interpretation of the Sabbath Eve Liturgy. IV #1-2 Ap '72:  
20-30

LOEB, Laurence D.

Hazzanut in Iran. I #3 Ja '68: 3-6

LOWENSTAMM, Max G.

Music Section: S'miroth L'el Chaj Synagogengesange. III #4  
Dec '71: 31-59

LUBIN, Abraham

The Influence of Jewish Music and Thought in Certain Works  
of Leonard Bernstein. III #2 F '71: 3-14; and III #3  
Aug '71: 17-22

The Phenomenon of Nonacceptance of the Unfamiliar. VII #1  
Nov '76: 44-46

Understanding the Role of the Hazzan. IV #4 My '73: 3-8

MANDEL, Eric

A Collector's Random Notes on the Bibliography of Music. I  
#2 Sep '67: 28-38

Salomone Sulzer, 1804-1890. I #4 Sept '68: 3-13

MANDEL, Yehuda

Review of New Music: Shiru Rozumni. re-ed William Lipton.  
III #3 Aug '71: 56

MEISELS, Saul

In Memorium: A. W. Binder. I #1 F '67: 26

Kingsley: A New Sound in the Synagogue. II #3 Nov '69:  
25-30

MINER, Michael

Todros the Cantor. VI # 1 Ap '75: 43-49

MISHCON, A.

Disrupted Phrasing in the Siddur. II # 1 F '69: 11-44

MLOTEK, Eleanor Gordon

America in East European Yiddish Folksong. VI #2 Oct '75:  
20-36

NAGY-FARKAS, Peter

Music in the Synagogue: A Composer's Viewpoint. VI #3 Mr  
76: 12-15

NEUMANN, Richard

Brief Music Reviews: Heichal Han'ghina V'hatfilah, Todros  
Greenberg; Neginot Todres, Todres Greenberg. VI #4 JI  
'76: 27-48

The Contributions of Sholom Kalib. VII #2 F '77: 43-46

PESSAROFF, Sam

Commissioning Contemporary Composure to Write for the Syna-  
gogue: The Historical Contribution of Hazzan David Put-  
terman. VII #4 Oct '77: 7-14

POLIN, Claire

A Welsh 'Grace?' V #3 Dec '74: 6-8

POLIN-SCHAFF, Clair

Origins and Aspects of Early American Psalmody. IV #4 My  
'73: 9-12

PORTICHA, Stuart M. and Moses J. Silverman

Rosh Hashanah 1966. I #1 F '67: 36-40

PRICE, Joseph

Max Wohlberg: A Biographical Sketch and Preliminary Bibliog-  
raphy. VII #3 Je '77: 21-27

PUTTERMAN, David J.

Congregational Singing. I #4 Sep '60: 23-26

"Rock"ing the Temple. II #3 Nov '69: 22-24

ROSENBAUM, Samuel

Epitaph for Jewish Music? I #4 Sep '68: 30-41; and IV #1-2  
Ap '72: 106-116

Prayer: A Lost Art. I #2 Sep '67: 3-8

The Songs of the Beis Hamedresh. V #3 Dec '74: 22-30

SAMUEL, Maurice

The Wonder of the Psalms (1963). IV #1-2 Ap '72: 99-106

SENDRY, Alfred

Adventures of a Bibliography. II 42 Aug '69: 15-19

Book Review: The Music of the Jews in the Diaspora. III #4  
Dec '71: 64

The Incongruities of the Translations in the English Bibles of  
the Hebrew Musical Terms in the Tanach. III #4 Dec '71:  
8-14

SHAMES, Morton

About This Issue. IV #1-2 Ap '72: 3

Record Review: Music From Anshe Emet Synagogue. VI #1  
Ap '75: 50-61

Review of New Music: Three Sayings of Hillel, Stephen Rich-  
ards. VIII #1 Ja '78: 32-33

SHAMES, Morton and Shoshanna Igra, trs

A Cantor Travels Westward, From the Autobiography of Hirsch  
Weintraub. VI #1 Ap '75: 8-11

SHANOK, Morton

Motivators and Motivation in Jewish Music. V #3 Dec '74: 3-5

SILVERMAN, Moses J.

Review of New Music: Hallel V'zimrah, Gershon Ephros. II #2  
Aug '69: 53-54

SKY, Hyman

Some Classic Studies in Liturgy. III #3 Aug '71: 3-12

SPIRO, Pinchas

“Haggadah” : A Search for Freedom. VI #3 Mr '76: 3-11

Havdalah -A Sabbath Pageant of Farewell. VII #1 Ja '78:  
6-11

A New Work Recorded: Psalms of Israel; A Hallel Oratorio,  
Issacher Miron. V #2 Je '74: 49-50

Results of a Commissioning Project: Kochve Voker – Morning  
Stars. II #3 Nov '69: 31-35

STAUM, Roger

Synagogue Music in Eighteenth Century Amsterdam. IV #3  
Dec '72: 14-20

STEINBERG, Ben

Review of New Music: Shir L'Yom HaShabos, Weiner; Preserve  
Me, O God, Berger; Noches, Noches, Cuando el Rey Nim-  
rod, Scalerica de Oro, Los Biblicos, Neuman; Kol Sason,  
Isaacson; Three Biblical Songs: Isaiah, Ezekiel, Ruth,  
Weiner; In Memoriam, Berlin&i. IV #4 My '73: 23-27

STEINBERG, Theodore

Max Wohlberg: A Rabbi's Cantor. VII #3 Je '77: 31

STRASSBURG, Robert

Alfred Sendrey: In Memoriam. VI #4 Jl '76: 13-20

SULZER, Solomon

Music Section : Memorial Service, Three Psahns for Male  
Voices. III #2 F '71: 24-30

SWAN, Robert

Some Reflections on the Design and Use of the Pope Organ in  
the Synagogue. II #4 Ap '70: 25-27

VINAVER, Chemjo and Dr. Kurt List

Synagogue Music – Traditional and Modern (1948). IV #1-2  
Ap '72: 4-12

WAREMBUD, Norman H.

Copyright: Protection for Intellectual Creativity. VII #4 Oct  
'77: 31-34

WEISGALL, Hugo and Albert Weisser

Greetings to Max Wohlberg. VII #3 Jl'77: 36

## WEISSER, Albert

A. M. Bernstein (1866-1932) : An Exploration in the Form of a Chronology. III #4 Dec '71: 22-30

Autobiographical Sketch: Joshua S. Weisser (1888-1952). VI #4 J1'76: 9-12

Lazar Weiner: A Tribute. I #3 Ja '68: 43-45

The Need for a New History of Jewish Music: A Preliminary Study. II #2 Aug '69: 3-14

## WERNER, Eric

The Concept of Musical Tradition in the Synagogue. I #2 Sep '67: 9-17

## WOHLBERG, Harry I.

Max Wohlberg: A Brother's Tribute. VII #3 J1 '77: 37

## WOHLBERG, Jeffrey A.

Max Wohlberg: A 'Son's Appreciation. VII #3 J1 '77: 28-30

## WOHLBERG, Max

The Emerging Image of the Conservative Cantor. VII #3 J1 '77: 17-20

Fading Footprints. VI #4 J1'76: 21-26

Hazzanut in Transition. VII #3 J1'77: 5-16

The History of the Musical Modes of the Ashkenazik Synagogue and Their Usage. IV #1-2 Ap '72: 46-61

Music and Musicians in the Works of Sholom Aleichem. VI #1 Ap '75: 43

Notes on Music Old and New. III #2 F '71; 15-19

Pirkei Hazzanut. Personal Experiences Concerning: Job Opportunities; His Father. I #1 F '67: 57-59

Pirkei Hazzanut: Variations in Synagogue Music. I #2 Sep '67: 46-48

Pirkei Hazzanut. Personal Experiences: The Arrival of His Piano; His Change in Position From Choir Member to Hazzan for Rosh Hashanah. I #3 Ja '68: 49-52

Salomone Sulzer and the Seitenstettengasse Temple. II #4 Ap '70: 19-24

The Subject of Jewish Music: A Review of Nulman's "Concise Encyclopedia of Jewish Music. VI #2 Oct '75: 44-50

- A Unique Chapter in the History of the American Cantorate.  
VII # 1 Nov '76: 3-25
- A Unique Chapter in the History of the American Cantorate  
(II). VII #2 F '77: 3-15
- Varying Concepts of Ne'imah and Their Place in Liturgy. V #3  
Dec '74: 16-21
-

## FROM OUR 'READERS

To the Editor:

I thought that I would like to share some of my thoughts upon hearing of the passing of Hazzan Ephraim Rosenberg of Toronto with your readers.

I am certain that Hazzan Rosenberg's friends and admirers were many. I hope that my own feelings and memories of that fine hazzan will be meaningful to them, and in a small way, help to keep his memory alive.

Ephraim Rosenberg was to me the embodiment of everything I was taught to revere in a hazzan. His warm friendly personality, his regal gentlemanly stature, and his elegant manner, both on the pulpit and off, were exemplary.

As a teenager, I'd walk great distances to hear him almost every Shabbes, and although I knew I would never be his equal, I secretly groomed myself to be like him. In those days I attended Yeshiva — and for all the varied experiences one has at Y.U. — there was at that time for me, one conspicuous lack; that was my father's world: the world of Warsaw, and Vilna, of Hershman, Eisenstatt, Dawidowicz, Leo Low, and "*yibadel I' hayim*", Israel Alter.

Ephraim Rosenberg filled that void for me. Ephraim was truly a "*velts ham*" by virtue of his cosmopolitan upbringing, his professional training and the fact that he occupied some of the largest pulpits in Rumania, Israel, London, the United States and, most recently, Canada.

My own relationship with Ephraim was unusual. I started out as his ardent hosit and admirer and ended up as his devoted choir director and ultimately good friend and colleague. Throughout the years, however, though we never conferred titles upon each other, he was my rebbe, and I, his talmid. When I conducted a choir for him, Hazzan Rosenberg was a demanding and often severe critic and taskmaster, always striving to maintain the highest musical and artistic standards that were attainable under the existing conditions. I often took his criticism hard, but fifteen years after I served with him, I now stand on the first evening of S'lihot and understand why

**it** is in poor taste for a bass soloist to bellow arrogantly “*mitnaheg bahasidut – mohel avonot amo*”.

**An** artist par excellence, Ephraim drew the inspiration for his renditions from the text and from the depths of his own heart. There was nothing contrived or affected about his cantorial style. It was simple – straightforward, sincere and elegant, in the beautiful tradition of Moshe Steinberg. He was incapable of uttering a distorted or displeasing sound. Ephraim possessed a truly beautiful lyric tenor voice with unusual range, warmth and flexibility; he knew no limitations in the cantorial repertoire, but when it came to the “amud” – “davenen” came first, and vocal artistry, though essential to his style, was always second. Perhaps that is why more than any concert renditions I heard Ephraim perform, I will always cherish the memories of those magnificent “malkhuyot, zikhronot and shofarot” which he rendered with true “ba-al tefilah” fluidity and dexterity.

As a person, Ephraim was always the perfect gentleman. As president of the Jewish Ministers Association he strove gallantly to raise that organization’s professional and artistic calibre to the highest, and to rise above degrading pettiness and politics. As an instructor of hazzanut at the Cantors Institute, Ephraim earned the love and respect of his students, and they followed him about wherever he went. They loved him for his sense of humor, his fatherly interest in their individual progress, and his pragmatic approach to teaching.

As a colleague, Ephraim had only constructive comments for his haverim, honest, perhaps, but in a positive way. The image which he projected was perhaps the loftiest to which a hazzan can aspire.

A “*talmid hakham and ba-al hora-ah*”, a product of the finest traditions of European yeshivot and hasidut, a great hazzan and wonderful “ba-al nusah”, a musically gifted and inspired vocalist, a man of rare character, he never compromised the dignity of the cantorate and the pulpit which he so eminently occupied, for almost half a century.

**“Y’hi zikhrono barukh”**

**CHAIM NAJMAN  
Omaha, Nebraska**

---